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ABSTRACT

This booklet describes the history of twentieth century children's books in the United States, beginning with a discussion of the value of books for children. It then describes the genres of children's books and reviews the major historical events of the century that have influenced the thematic content of these books. The booklet concludes with ways in which children's books can be used in classrooms and libraries, and a discussion of their use in promoting international understanding. Titles from the International Board on Books for Young People Honor List, a bibliography of children's books mentioned in the booklet, and a selected bibliography on children's literature are appended. (HTH)

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Children's Books: A Legacy for the Young

By Alice K. Swinger

Fastback 164

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Introduction

The world of children's books is active and growing. Each year in the U.S. nearly 3,000 new titles are published, and more than $200 million is spent on hardback and paperback copies—a process that has involved hundreds of editors, writers, and illustrators, as well as reviewers and booksellers. Since the turn of the century, the growing field of children's literature has encouraged publishers to produce many high quality books. Libraries and schools have supported these efforts by developing individualized reading programs and by promoting circulation of children's books.

Writing for children requires the harmonious blend of craft and talent, skill and intuition, knowledge and wisdom that characterizes all creative work. In children's books, information is presented imaginatively; plots are tightly organized, with believable, convincing characters; themes reflect universal concerns; and language choices and writing styles are determined by the intended audience.

This fastback tells the story of twentieth century children's books in the U.S., beginning with a discussion of the values of books for children. It describes the genres of children's books and reviews the major historical events of the century that have influenced thematic content of these books. It concludes with ways children's books can be used in classrooms and libraries, with special attention given to their use in promoting international understanding.

No discussion of children's books can replace the reading of the books themselves. Many titles and authors are included to provide a starting point for the reader who is ready to undertake a new adventure

in the world of children's literature. The ultimate adventure, of course, for a reader of any age, is to enjoy a book and then to share it with a child.

Readers will recognize that the development of children's literature in the U.S. closely parallels the 75 years since the founding of Phi Delta Kappa in 1906. It is fitting, therefore, that this fastback is one in the special Diamond Jubilee series, published to celebrate Phi Delta Kappa's 75 years of service to education. These same 75 years of children's books are a legacy for the young.

The Value of Books for Children

Children are first introduced to books when, as infants, they sit with Mom or Dad, or an older brother or sister, who reads the words and points to objects on a page. Many infants have "read" *Whistle for Willie* (Keats) by pointing to the doggie and the ball on every page. Never mind that the "ball" is a traffic light; toddlers will still call it a ball until much later. Books read during these early years are returned to for enjoyment and delight many times before schooling and formal learning begin.

Reading aloud, adult to child or child to adult, fosters language growth, for it permits the child to hear the sound of written language, to hear the syntax of written sentences, and to listen to the resonance of the words. Language learned from an environment of books exposes children to word choices of authors with different linguistic backgrounds, of different dialects, and even of earlier times. A writer's style may include unusual sentence structures or words seldom used in speech. Whether a child reads or is read to, the exposure to literature enhances the acquisition of more complex language structures. A four-year-old explained, upon learning that her uncle's favorite cat was missing: "Don't worry, Uncle Tim, he's gone out in the world to seek his fortune." The words she selected and the syntax she used indicate that she learned them from books, probably from traditional folktales.

Books introduce children to ideas. For a very young child the idea may be as simple as learning to fasten buttons, as three-year-old Rae did after reading *Sara and the Door* (Jensen). For an older reader the learning may be as complex as understanding the use of lasers as in Kettelkamp's *Lasers: The Miracle Light.* Repeated readings of a variety of

books that develop similar concepts clarify and reinforce important ideas.

Books and experiences reinforce each other. Five-year-old Jessie and her mother had often sung "Go Tell Aunt Rhody" from *The Great Song Book* (John). Jessie particularly liked the part about the old gray goose who died in a millpond. When the little girl visited an old-fashioned grain mill, she observed with interest the grinding stones and the flour that came from the grain; then she looked out the mill window and saw the water. She noted with satisfaction, "Now I know what a millpond is." The word from the song book had become real. Experience provides concrete meanings for words in books, and books provide vocabulary that helps children to express what they experience.

Throughout their growing years, books transport children through time, space, and mood. They discover the excitement of new countries and cities, historic places and happenings, different cultures, and varieties in lifestyles. These wondrous voyages through books can begin at any age, but for children each is an exciting new adventure until they choose to close the book.

Books are important sources of information for the curious child who wishes to pursue existing interests, to open new areas of inquiry, or to learn new skills. Nine-year-old Karen learned to sketch dogs using how-to-draw books as her teacher; twelve-year-old James learned the fundamentals of dog obedience training by reading three books. As he trained his German shepherd, he turned regularly to the books to clarify points and to make sure that his procedures were correct.

As youngsters visit new places, they see geological structures, plants, and animals that are unfamiliar to them. They meet people of different ethnic groups and cultures. Books provide information about these regional diversities and supply the background for understanding historical or cultural distinctions. Travel and vacations become more meaningful when an appropriate book is packed in the suitcase with the camera.

During the early years of a child's life, critical events take place that can be emotionally upsetting. A sibling is born, the family moves to a new home, a stay in the hospital is necessary. Books read before the anticipated experience can prepare the child and make the approach-

ing event something that is accepted and natural rather than rejected and feared. Books provide access to the feelings of others. Through identification with a character's emotions and how that character copes with those emotions, a child takes the first steps in developing empathy and compassion.

Last, there is much beauty in art and language to be found in children's books. Authors and illustrators offer children a rich treasure of verbal and visual images that helps to develop their aesthetic appreciation. In an era when children are surrounded by banalities, this readily accessible source of beauty is refreshing.

Genre in Children's Literature

As with adult literature, there are several genres of children's books, distinguished by characteristics of style, form, and content.

Fantasy

In books of fantasy, action, time, and space are not limited by the laws of the physical world. Animals talk, people fly, minutes or years are endless or disappear completely. While even very young children realize that such a story couldn't "really happen," they, like adults, delight in fantastic adventures, which are not unlike their own internal fantasizing.

Realistic Fiction

Characters in realistic fiction eat, sleep, walk, go to school, and have no supernatural powers. They are "just like me." Settings are often towns and cities, houses and farms, schools and playgrounds—places with which children can readily identify. Events are governed by universal physical laws as real people have experienced them. Life's problems are portrayed with solutions that are possible within ordinary human capability. Most children like books with characters like themselves with whom they can easily empathize.

Historical Fiction

Stories set in the past, against the backdrop of actual events and people, and that replicate the conflicts and values of a particular era are

called historical fiction. The main characters in these books are usually fictional, with significant historical events serving as catalysts for plot activity and famous people of the time serving as peripheral characters.

Traditional Literature

This large genre includes folktales and fairy tales, legends, myths, fables, and tall tales. Traditional literature has its roots in the ancient art of storytelling, which orally passed on the experiences, beliefs, and values of groups of people from generation to generation. In traditional tales, certain motifs appear again and again: three wishes, three trials, magic objects, transformations, spells, supernatural powers.

Certain language conventions are used in traditional literature with prescribed beginnings and endings: "Once upon a time," "A long time ago," and "They lived happily ever after." Characters are flat and plot development is predictable. Good is represented by the young, fair, and beautiful; while crones, witches, and dragons are evil.

Biography

Children enjoy stories of the lives of real people. In the past, biographies for children usually included only the childhood and early adult years of famous people and focused on positive personality traits. Biographies for children published today show people more realistically, with their weaknesses as well as their strengths.

Information Books

There is a large collection of children's books that deal with factual information. Many cover historical or scientific topics. Others deal with crafts or how-to-do-it projects. Subject matter ranges from the simple to the complex. Such books are written at a wide range of reading levels.

Poetry

The language of poetry has a special appeal to children with its rhythm, rhyme, and repetition. Children's poetry books include limericks, nursery rhymes, free verse, haiku, concrete, and narrative forms.

Picture Books

Any genre of literature may be a picture book. In some, pictures and text are conceived as a whole; the author and artist work in close cooperation to communicate certain ideas. In others, the pictures extend and expand the ideas in the text; or conversely, the text identifies and explains the pictures. In some books, pictures are simply used to illustrate a few incidents but are not central to the understanding of the total work. There are now books published that are only pictures. They tell a story visually, but an adult or child has the creative experience of providing the text.

Illustrators of children's books use a variety of media including oils, acrylics, water color, collage, pen and ink, scratchboard, photography, woodcuts, stone lithography, and crayons. Styles range from realistic to abstract, from modern to classic, with every possible nuance and variation. Today's color reproduction technology makes available the creative work of talented artists to readers of all ages.

Children need exposure to all genres. While each child will have favorites, the experience of reading (or of being read to) the many forms and styles of children's literature will nurture their language development, enhance their literary tastes, and perhaps most important of all, provide hours of enjoyment now and in the future. Fortunately, as we shall see in the next section, there is a wealth of children's books. The challenge for parents and teachers is to make all types of books accessible to children.

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Historical Perspectives

This brief chronological overview highlights the development of American children's books in the first eight decades of the twentieth century.

The Century Begins

Fortunately, Americans continued to import books from England long after they refused to buy its tea. British writers and illustrators were well known in the U.S. Beatrix Potter's *The Tale of Peter Rabbit* (1901); Rudyard Kipling's *Just So Stories* (1902); Kenneth Grahame's *Wind in the Willows* (1904) were favorites and continue to be so. Also published during those years and still popular were *The Secret Garden* (1910) by Frances Hodges Burnett, *Peter Pan* (1904) by J. M. Barrie, and the fairy tales of Hans Christian Andersen. These authors abandoned the sticky sentimentality and the heavy didacticism of earlier children's books. The stories were exciting; the adventures were daring. They entertained and gave enjoyment to children.

Among American writers of a slightly earlier period was Mark Twain, whose *The Adventures of Tom Sawyer* (1876) and *The Adventures of Huckleberry Finn* (1884) are still being read. By the first decade of the century, American writer and illustrator, E. Boyd Smith, was gaining recognition. His *The Story of Noah's Ark* (1905) was proclaimed as the humorous book of the year. Smith's illustrations were delightfully detailed, his text lively and witty. Other Smith books for boys and girls were *Santa and All About Him* (1908), *The Farm Book* (1910) and *Chicken World* (1910). The latter describes the life cycle of chickens and uses bold pictures and brilliant colors. Many regard it as a forerunner of modern information books for children.

Inundating the juvenile book scene at this time were the fifty-cent

novels produced by the Stratemeyer Syndicate, e.g. *Tom Swift, The Rover Boys, The Motor Boys,* and *The Bobbsey Twins.* These were series books, cranked out by hired writers, who were given stock characters and a plot outline. They dominated the market and captured the minds and money of young readers, much to the dismay of children's librarians who were attempting to promote quality literature. Even now *The Hardy Boys* and *Nancy Drew* thrive, living through hair-raising adventures in which the adolescent heroes and heroines always win.

Juvenile Departments Started

Two events in 1919 worked to counter the influence of this so-called fifty-cent fiction. The first was the observance of Children's Book Week, a campaign devised by Frederic G. Melcher, executive secretary of the American Bookseller's Association, to promote children's literature and to improve the quality of books available for children. Each year since then a theme has been selected for Children's Book Week, and artists are invited to interpret it through posters, bookmarks, and other materials. This observance has been highly successful and has served as a model for Book Week observances in other countries.

The second event was the establishment of the first juvenile department by a U.S. publisher, the Macmillan Company. Louise Seaman, a teacher from New Haven, Connecticut, was appointed department head. In 1922, Doubleday, recognizing the success of a competitor, formed its own juvenile department with May Massee as head. These new department heads worked closely with librarians and formed a vanguard that brought vitality and creativity to children's book publishing. They attracted talented writers and illustrators. Writing for children became respectable and profitable. Soon other publishers formed juvenile departments, and librarians organized separate children's rooms with facilities designed especially for the needs of boys and girls.

Awards Established for Children's Books

The Twenties and Thirties brought other developments that influenced the field of children's literature significantly. In 1922 the New-

bery Medal award was established. This award, donated by Frederic G. Melcher, is presented annually to the author of the most distinguished contribution to literature for children published in the U.S. during the preceding year. The award is named for John Newbery, an eighteenth-century English publisher and bookseller.

In 1924 *The Horn Book* was established as a publication for reviewing books and providing recommended lists of children's books. This journal, now *The Horn Book Magazine*, and still a primary source of information on children's books, grew from the work of Bertha Mahony Miller who operated The Bookshop for Boys and Girls in Boston where she had been issuing suggested book lists since 1916. At about the same time, Anne Carroll Moore of the New York Public Library began reviewing and promoting children's books in *The Bookman* and the *New York Herald Tribune*. Later her reviews were published in *The Horn Book* and other periodicals. These reviews and recommended lists of children's books helped to shape the future of the children's book publishing industry.

In 1938 the Caldecott Medal award was established to honor the illustrator of the most distinguished picture book for children published in the U.S. each year. This medal, also donated by Frederic G. Melcher, and the Newbery Medal, are both administered under the supervision of the Association of Library Services to Children of the American Library Association. The prestige attached to these medals has been instrumental in raising the quality of all books for children.

Standards Established for Children's Books

In the 1930s Alice Dalgliesh, writer and children's book editor at Charles Scribner's Sons, became concerned about the competition for children's time created by the advent of radio and other diversions such as automobiles.[1] They prevented girls and boys from "reading as much as they used to," said Dagliesh. She urged that teachers recognize this competition and provide more time in school for the free reading of delightful children's books, which could take the place of "dull, uninspiring textbooks." Dalgliesh also believed that modern social attitudes should be depicted in children's books and urged that books present life "a little more as it really is." The record isn't specific about

what social attitudes she wanted to see in books. Whether hers was a voice calling faintly, and none too assertively, for modern realistic fiction or for more positive treatment of minorities is not known. What is known is that she believed that children could differentiate between fact and fantasy and deserved both. Children's books, she felt, should be equal to the clear thinking of their readers.

Using a phrase popularized by a political issue of the times, Elisabeth B. Hamilton in 1938 outlined a "gold standard" of writing for children.[2] Hamilton was interested in clear writing, strong story value, originality, and stimulation of the imagination. She felt that science writers could be both scholarly and interesting through use of primary sources and dramatic writing. She argued that young people, not yet ready for adult books, but beyond the age of children's books, needed their own books of quality. This idea was later expanded and developed by Vernon Ives, editor at Holiday House, who in 1947 delineated the transitional steps from children's books to books for the adolescent.[3] From these concerns there grew a new category of both fiction and nonfiction books written expressly for adolescents.

There is little evidence that the flourishing children's book business prior to World War II was sensitive to those social issues that surfaced in the Sixties and Seventies. Dalgliesh and Hamilton, in their calls for "modern social attitudes" and literary standards, did not mention the missing or stereotyped images of black children in books. However, the situation had not gone unnoticed.

In 1941 the National Council of Teachers of English published *We Build Together, A Reader's Guide to Negro Life and Literature for Elementary and High School Use* under the editorship of Charlemae Rollins. This volume gave parents and teachers a list of good books that presented blacks as human beings and not as stereotypes. The total list included only 200 titles. A helpful feature of this volume was its discussion of the criteria used for selection of the books on the list. The second edition of *We Build Together*, published in 1948, contained more than 500 titles, an indication that some progress was being made in the publishing of books that presented positive images of blacks.

Another person concerned about stereotyped portrayals of blacks in American literature was Sterling Brown, who produced *The Bronze*

Books in 1937, published by the Associates in Negro Folk Education. This work was reissued in 1969 by Arno Press, a division of the New York Times Company, under the title, *The American Negro: His History and Literature*. It stands as a landmark in having identified the categories of black stereotypes in American literature.

The War Years

World War II disrupted 25 years of prosperity for children's books. Critical paper restrictions, which required cuts in production, raised numerous questions. Should well-known books be reprinted at the sacrifice of bringing out new titles? Should books with immediate commercial appeal be given precedence over books of quality that often take a longer time to become established in the bookselling market?

Margaret Mary Clark, head of the Lewis Carroll Room at the Cleveland Public Library, urged that the publication of new titles be continued.[4] Never had there been more need for new books on current topics. Boys and girls of upper elementary ages needed up-to-date information on countries that were little known prior to the war. Clark felt that cutting back on new titles was unfair to authors and illustrators and discouraged new talent, which had been cultivated by the Newbery and Caldecott Medals and the Children's Book Week promotions.

Grace Allen Hogarth, editor of children's books for Houghton Mifflin wrote that publishers, booksellers, librarians, and teachers should work together to solve the problems imposed by the war.[5] Books chosen for publication should meet the highest literary and artistic standards. Scientific and technical books should be accurate but written at a level appropriate for young readers. They should inspire as well as impart knowledge.

Hogarth recognized that special effort was needed to produce attractive books in the face of wartime restrictions and that postal curtailments caused difficulty in distribution and promotion. Overtime work and careful planning were necessary to offset wartime constraints. In addition, said Hogarth, programs in libraries, schools, and with parent groups should continue to display and present materials that were available.

In spite of the war, statistics indicate that the proportion of children's titles actually increased compared to those for adults. In the first quarter of 1944, overall book production dropped 22%, while children's titles increased by 7%. The U.S. was not alone in understanding the importance of children's books during those crucial times. In England children's titles had increased 30% since the beginning of the war; and in the Soviet Union 40 new titles, each with a print run of a million copies, were issued during 1943 when that nation was fighting for its survival against Nazi Germany.

While informing young minds was a serious consideration in maintaining children's book production during the war years, it was also true that these books were profitable for publishers. The large, initial investment was generally recovered on the first printing; substantial profits were realized on subsequent printings. Well chosen children's books stay in print longer than adult books. For example, the 1941 Newbery Award winner, Armstrong Sperry's *Call it Courage*, sold 20,000 in the first 12 months after publication. In 1980 it is still in print and is still selling.

Other books of quality and lasting value were published during the critical wartime years; among them were *The Little Farm* (Lenski, 1942); *Make Way for Ducklings* (McCloskey, 1941); *The Little House* (Burton, 1942); *Little Navajo Bluebird* (Clark, 1943); *Yonie Wondernose* (de Angeli, 1944); *The Hundred Dresses* (Estes, 1944).

Even with the wartime restrictions and problems, there were innovations in the arena of children's books. In 1945 the Children's Book Council, an organization of children's book publishers, was formed to promote children's books on a year-round basis and to assume responsibility for planning and organizing the annual Children's Book Week. The Council continues to be a useful source of information with its news bulletin *The Calendar* issued every eight months and its biennial editions of *Children's Books Awards and Prizes*.

Another successful publishing enterprise was launched under the stringent wartime conditions. In the fall of 1942 Simon and Schuster published 12 titles of Little Golden Books. By August 1943 more than two million copies had been sold, and the publisher held back orders

for another two million. With their immediate success, the Little Golden Books were followed by Giant Golden Books, Big Golden Books, and Favorite Golden Books. During the early years, some of the finest illustrators of the day supplied the artwork for this new gold mine. Among the best known were Garth Williams, Leonard Weisgard, and Feodor Rojanskovsky. The Little Golden Books have changed over the years, not always maintaining the quality of earlier times, but still commanding a large share of the popular market for children's books.

Post War Expansion

With the end of the war a period of expansion began for the book publishing industry on an international scale. In March 1945 it was announced that Pocket Books would be published in Brazil.[6] The company, financed by Brazilian and American capital, proposed to supply books that were edited, translated into Portuguese, published, and printed in Brazil. Plans were also made to form similar Pocket Book companies in Spanish-speaking South American countries.

Children's books in translation began to appear; family stories and biographies were plentiful. Outstanding picture books that reflected changing times were published; among them were *The Two Reds* (1950) by William Lipkin with pictures by Nicolas Mordinoff, *Petunia* (1950) by Roger Duvoisin, *See and Say* (1955) a picture book in four languages by Antonio Frasconi. The artistic looks were new, the ideas fresh, the designs exciting. Postwar education-conscious parents, eager to provide good reading material for their rapidly growing families, welcomed the books.

New talent arrived on the scene. Swiss artists Hans Fischer and Felix Hoffmann created illustrations for new editions of the old tales. Karla Kuskin's first work, *Roar and More* (1956), a product of a design project at Yale University, was published in 1956. Tomi Ungerer and Maurice Sendak produced their first books during the Fifties, while the much loved *Charlotte's Web* by E. B. White made its appearance in 1952.

The launching of Sputnik in 1957 caused national concern that American children were falling behind Soviet children in science and

mathematics. Federal funds were made available in the late Fifties to supply books in those subjects. Publishers responded with mass production of mediocre works. This funding had little lasting impact on quality of books. When the funding melted away, so did the weak material, but it left a legacy of increased interest in science, math, and other areas of scientific inquiry that would lead to the publishing of some significant and exciting books in those areas during the Seventies.

The Sixties: Decade of Change

The decade of the Sixties marked a dramatic change in the subject matter of children's books. Some editors and librarians had been calling for an expanded range of topics in children's books since 1929 with few results. The social climate of civil rights marches, anti-war protests, and young adults experimenting with alternative lifestyles now made possible the publication of children's books that dealt with death, sex, drugs, divorce, and physical and mental handicaps. The change was heralded by the publication of *Harriet The Spy* (1964) by Louise Fitzhugh. In the book, Harriet talks about her first menstrual period and in a conversation with her mother, says "damn." Shock waves reverberated through children's library rooms around the country. When the waves subsided, a new era had emerged.

In the years that followed, subjects that had once been taboo in children's books were no longer shunned. Menstruation and suicide, two topics within the experience of many children, appeared in books of modern realism. Information books dealing with death, childbirth, use and abuse of drugs, divorce, and physical handicaps became available.

It was during this period that the issue of stereotyping and discrimination of minorities and females in children's books became a matter of great concern. Black people in America had long been aware of biased treatment in books. The late Whitney Young, Jr., executive director of the Urban League, publicly charged that U.S. trade book publishers omitted black children from books. Nancy Larrick, past president of the International Reading Association and prolific writer in the field of children's literature, began an investigation to determine the extent of the omission and the validity of Young's complaint.[7]

Reponses from a survey of publishers, who were members of the Children's Book Council, and an examination of more than 5,000 books led her to conclude: "guilty as charged." Larrick, in the 11 September 1965 issue of *Saturday Review*, reported that of 5,206 trade books issued by 63 publishers in a three-year period only 349 included black characters, an average of 6.7 percent. Some books showed one or two dark people in a crowd; other publishers' lists had no books with black characters.

Books that did feature blacks tended to be those with settings outside the U.S.: historical novels of slave days, narratives of emerging African nations, and African folktales. Living and breathing American blacks were scarce. Black children would have difficulty finding a character with whom to identify; white children would find few images of their black classmates and peers represented in the books they were reading.

Omission, however, is only one aspect of discrimination. Stereotyped treatment is another. Recognizing the need for just treatment of all minorities in children's books, a group of writers, librarians, teachers, and parents formed the Council for Interracial Books for Children in 1966 with the goal of eliminating racism and sexism from children's literature and teaching materials. The Council publishes the *Interracial Books for Children Bulletin*, which reviews children's books for racism, sexism, and other discriminatory messages. While often controversial, the *Bulletin* is always detailed and explicit in analyses of discriminatory treatment, and is very activist in its editorial policy.

Another activity of the Council has been the establishment of an award to encourage publication of children's books by minority writers. Awards are offered for unpublished manuscripts by writers who are Afro-American, American Indian, Asian, Chicano, or Puerto Rican and who have not yet published a book for children. One award winner was Mildred D. Taylor whose manuscript *Song of the Trees* was selected in 1973 and was subsequently published by Dial. She received the Newbery Medal in 1977 for her second book, *Roll of Thunder, Hear My Cry*.

The women's movement heightened sensitivity to the treatment of female characters in children's books. As with non-whites, females also were either missing or unjustly treated in far too many books; while

young, white males were cast most often as leading characters and heroes. This imbalance extended to biographies where male personalities predominated; women's biographies were typically represented by presidents' wives or famous nurses. This is changing. In recent years biographies of modern sports figures and entertainers have been published such as tennis champion Billy Jean King, olympic gymnast Nadia Comaneci, and comedienne Carol Burnett.

The response to feminist efforts to influence children's books has been varied. There are individuals and organizations who maintain that literature is literature, that children can identify with any well-developed character, that it should not be necessary to pay special attention to the needs of any one group. On the other hand, authors and illustrators have agreed to change offending language and pictures in later editions, and publishers have sometimes inserted new illustrations for new editions. Such revision, however, imposes today's values on the past. Carried to an extreme, this is unfair to yesterday's authors. A better means of rectifying the situation is publishing new books that portray females in roles more in keeping with the times. As we shall see, this is happening.

Authors who wish to write children's books that deal with minorities or that project positive images of females have turned to small, independent presses to publish their work. Several of the small presses have produced fine children's books such as Inez Maury's *My Mother The Mail Carrier / Mi mamá, la cartera* (1976) with text in both Spanish and English and lively upbeat illustrations. It is published by the Feminist Press. Another example is Mary Atkinson's *Maria Teresa* published by Lollipop Power, Inc.

Not all titles from the alternative houses can be considered high quality children's books. Occasionally, zeal for social change has superseded literary standards, resulting in mediocre books. Mediocrity has always been with us, but there is certainly no need for more of it. Nor is there a need for blatant propaganda in children's books for a society that doesn't exist. There is a need for books of quality, with fine writing, carefully constructed plots, and rich character development. Less than this is a disservice to all children, minority and majority.

In order to help authors, editors, and teachers to become more aware

of and sensitive to issues of discrimination and stereotyping, such organizations as National Council of Teachers of English, International Reading Association, and Council for Interracial Books for Children have published guidelines showing examples of appropriate use of language that enable both writers and readers to recognize and combat stereotyping. Of course, students can be instructed in critical reading skills so that they themselves can identify unjust treatment in their own reading.

Trends of the Seventies

As the topics considered appropriate for children's books expanded during the later years of the Sixties and throughout the Seventies, the flood of realistic fiction and information books continued. This trend, combined with the effort to portray positive images of all groups in the society, resulted in a large number of new titles in the Seventies. A few of these books have been outstanding; others have been very ordinary.

There has been no such abundant production of bilingual or Spanish language books, although there are many boys and girls in the U.S. who need them. These are the children who speak Spanish as their first language and live in several major urban centers in the U.S. or in the Southwest. Because of the paucity of books in Spanish, these children miss the early exposure to literature that is so beneficial for early language development.

Despite the lack of many children's books in Spanish, several excellent examples are available. Edna Miller's *Mousekin de viaje* in Spanish is also printed in English as *Mousekin Takes a Trip* (1976). Lucille Clifton's *El niño que no creía en la primavera* in Spanish is *The Boy Who Didn't Believe in Spring* (1976) in English. *This Can Lick a Lollipop Esto goza chupando un caramelo* (1979) by Joel Rothman and Argentina Palacios has both languages in the same edition and is designed to help very young children learn the words for body parts in both languages. All three of the books have full-page illustrations.

There has been a renewed interest in poetry for children through the National Council of Teachers of English Award for Excellence in Poetry for Children, which was created in 1977 and has been given annually to a living American poet in recognition of his or her entire body

of work. The first poet to receive this award was David McCord in 1977; the second, in 1978, was Aileen Fisher. In 1979 Karla Kuskin received the award; in 1980 the recipient was Myra Cohn Livingston.

Arnold Adoff has contributed significant work to children's poetry. His book *Tornado* (1977) is a single poem describing the effects of a storm on the lives and feelings of people. Adoff's plan for the shape of the words on the page and his sensitivity to people's actual experiences in a storm combine with Ronald Himler's art to make this an extremely effective volume. Adoff and Himler also collaborated on two other books of poetry, *I Am The Running Girl* (1979) and *Under The Early Morning Trees* (1978).

Another beautiful book of poetry is a tiny gem, *Honey, I Love*, written by Eloise Greenfield and illustrated by Diane and Leo Dillon. Greenfield's poems are loving and childlike; the Dillons' illustrations, with portraits in black and white and sketches in tones of brown, result in a visual, verbal unity with powerful appeal.

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Learning More About Children's Books

Studying children's books is one aspect of the field of children's literature. However, teachers, librarians, and parents who are genuinely interested in the books frequently want selection tools, references, or research information. A significant body of such information is available.

Reference Texts

One of the first major references on children's literature was May Hill Arbuthnot's *Children and Books*, the first edition of which was published in 1947 by Scott Foresman. A useful feature of Arbuthnot's text was its discussion of the needs of a child in relationship to books. This feature, retained in every subsequent edition, clearly articulates the purposes for bringing books and children together. This text, now in its fifth edition, which was published in 1977 with Zena Sutherland as co-author, remains a leading sourcebook.

Another highly respected reference is Charlotte S. Huck's *Children's Literature in Elementary Schools*, the third edition of which was published in 1979. Huck presents a thorough discussion of all genres, develops a rationale for literature programs in schools, describes ways of using books in classroom activities, and lists numerous titles, authors, and illustrators of exemplary books. She includes a chart, "Books for Ages and Stages," that lists characteristics of mental and physical growth in children aged 3 to 12, and discusses the implications of those characteristics for book selection. This chart is an excellent guide for prospective and beginning teachers when they are learning to match children and books.

Two new texts are *Introduction to Children's Literature* (1979) by Joan I. Glazer and Gurey Williams III and *Children and Literature* (1980) by John Stewig. An interesting feature of the Glazer and Williams text is its presentation of two very different points of view on controversial issues in children's literature. One example poses the question "Should sexist fairy tales be rewritten?" Following the question are excerpts from other sources in which each writer gives reasons for the point of view supported.

The Stewig text devotes a full chapter to the relationship of wordless picture books and the picture writing of the ancients. It also describes criteria for evaluation and suggests ideas for classroom use of books.

These two texts and Huck's provide extensive bibliographies that teachers will find helpful as book selection guides. One or more of these volumes is often part of the reference or professional collection in children's rooms of libraries.

Selection Aids

For keeping up to date on new children's books and for critical reviews of new titles *The Horn Book Magazine* and *The Bulletin for the Center for Children's Books* are very helpful. Both these periodicals include critical reviews and suggest age or grade levels for which the book might be appropriate. *Horn Book* also features articles about children's literature, award winning books, authors, and illustrators.

Adventuring With Books, which is revised periodically by a committee of the National Council of Teachers of English, is an annotated bibliography of current elementary school titles, with age level indicated. Designed to guide teachers, librarians, and parents in the selection of children's books, this paperback is organized into broad subject classifications with more specific subjects described. The latest edition, published in 1981, is edited by Mary Lou White, associate professor of children's literature at Wright State University.

Research

Research in the field of children's literature is producing a growing body of knowledge. An introduction to this research, with a listing of

bibliographies and source guides, is provided in the fifth edition of *Children and Books* by Zena Sutherland and May Hill Arbuthnot. It includes information on trends, methodology, and procedures that will be useful to beginning scholars in children's literature as well as to teachers and librarians.

Classroom teachers and curriculum designers will find information on children's interests and reading environments in *Literature and the Reader* by Alan Purves and Richard Beach and in *Reading Interests of Children and Young Adults* by Jean Spealman Kujoth. Curriculum designers may be interested in the research reported by Alan Purves in *Literature Education in Ten Countries: An Empirical Study*. A comprehensive reference for any topic or subject in children's literature is *Information Sources in Children's Literature* by Mary Meacham. This compilation of selection aids and reference sources will benefit those with little background in the field as well as those experienced in working with children's books.

Children's Literature in School and Community

Classroom Use

Ways to use children's literature in the classroom are as varied as the books, teachers, and children in it. Reading aloud is still the best known and probably the best liked method of sharing books. Jenny, a sixth-grader recently reported, "The best part of school is when Mrs. Tussy closes the door and reads to us. Sometimes she reads until ten o'clock!" The amount of time spent on reading aloud changes with grade level, with more time spent in kindergarten and primary grades than in middle grades. The choices of reading material change as students grow in age and experience, but the purposes remain the same: Students and teachers share an intellectual or emotional happening; they experience together a special use of language; they add to their common background of knowledge.

Reading Instruction

Reading programs in the elementary schools employ books in different ways. With a basal reading program, supplemental trade books are supplied by the textbook producer. Students make selections or are assigned reading in these books after instruction has been given from the basal textbooks.

Another method of utilizing books in reading instruction is an approach called "Individualized Reading" in which students choose their own books from a wide variety of trade books in the classroom library, the media center, or from the teacher's own collection. A con-

ference is held periodically at which teacher and student discuss the book. The teacher first asks questions to determine the child's comprehension, then probes deeper into the character and events in the book in order to extend the thinking of the student. When there is a need for specific skill instruction, it is provided through a skill group formed for the purpose. Students and teachers keep records of books read, conferences held, and goals that are established. Students are encouraged to set goals for themselves and to make their reading selections to reach those goals.

Involving literature with reading is valuable. However, literature instruction and reading instruction are not the same. Literature may be enjoyed in many forms including reading, theatre, television, radio, storytelling, dramatizations, films, audiotapes, records, and filmstrips. Reading, on the other hand, is a functional skill that is employed for reading literature, for following printed directions, for decoding map symbols, for locating material in a library, for preparing income tax returns, or for interpreting stock market reports. While reading instruction and literature instruction have features in common, they do not serve the same ends. Both should have a central place in the curriculum.

Literature can serve as a vehicle for teaching all the language arts—listening, speaking, writing, as well as reading. A story or poem read by the teacher or a student can serve as the initial experience that provides vocabulary, ideas, or themes for further study. Students can then apply this information in the practice of written and oral communication skills. The focus is generally on language growth; the literature selections are a means to an end. The learning of literature is incidental to the increase in language facility. Dorothy Grant Hennings in *Communication in Action: Dynamic Teaching of the Language Arts* presents a well-developed rationale and many practical activities for this classroom approach.

Response Activities to Literature

An important practice in today's classrooms is the encouragement of response activities. The phrase "response to literature" elicits a variety of reactions. Emotional responses—laughter, tears, anger, excite-

ment, awe, or wonder—commonly result from reading literature. There are also intellectual responses when the reader interprets, searches for additional information to verify facts, predicts outcomes, or compares. Finally, there are evaluative or appreciative responses when the reader judges the material's value or discerns its merit. James Britton, writing in *Response to Literature* edited by James Squire, states that providing opportunities to respond to literature increases the possibility that mature understanding and appreciation will develop. In classrooms these responses take many forms and involve a variety of materials.

Oral expression. Most children like to talk about a book they have read and liked. This sharing allows the child to enjoy again what was experienced at the first reading. Children often pick up the colorful language of the author in retelling a story, as in the following oral reports from children who have just read one of the *Pippi Longstocking* titles:

> Pippi was funny in that book today. She took off her shoes and neatly laid them on the bread plate, broke off a bull's horn . . .
>
> Pippi went to a coffee party at Tommy and Ankia's house. She saw a piece of candy on a cream pie and darted down to pick it up with her teeth. She darted too hard, and her face went right into the cream pie.

Repeating the fresh adjectives and precise verbs used in the economical style of the author expands a child's language repertoire, one of the major purposes of language instruction.

Another more sophisticated response to literature is the book discussion. This form of response offers opportunity for the teacher to work with a small group of students and to deepen their understanding of content, meaning, and form. With multiple copies available each student brings a copy to the book discussion. Inexpensive paperbacks are a boon to this classroom approach. The teacher will have read the book; indeed, will probably have selected it for specific educational and literary purposes. She will allow the discussion to flow, asking questions to keep participants involved in the book. Teachers usually find it helpful to prepare some opening questions but avoid questioning in a pedantic manner. A good book discussion is organic, growing and

developing with an energy of its own. Ideas change and evolve until everyone, including the leader, has a deeper appreciation of the book and the author's purposes.

Charlotte Huck has developed a useful guide for planning book discussions in her text, *Children's Literature in the Elementary School.* Another helpful guide is found in Mark Aull's *Developmental and Remedial Reading in the Middle School.* This technique can be used from grades three or four through secondary school, and even with college and adult groups.

Dramatization. Drama is another form for responding to literature. Acting out a particularly vivid scene from a book serves as an emotional learning experience. When the actors and their classroom audience have sensed the emotions of the scene, the drama is finished. There is no need for extensive rehearsal for these impromptu dramatizations. They are not intended as public performances.

A variation of dramatization is the use of movement. After reading a story, students, through planned movement, attempt to express the feeling or essential attitudes of a character. For example, in a *Bridge to Terabithia* (Paterson), Leslie dies. Her friend, Jess, unbelieving, runs frantically with the wind whistling in his ears and his own voice inside crying "No, no." Finally he stops, dizzy and exhausted with his denial and effort. The teacher led the students in identifying portions of the scene that would be appropriate to express through movement; individual students suggested movements that might fit. Others practiced the suggestions until they were all satisfied. They pushed chairs and tables against the walls, and with a Greek chorus of two murmuring "No, no," the rest of the group rushed to the end of the room, where they fell, exhausted and emotionally spent. When they discussed the experience afterward, students reported that they had become Jess. They felt what he had felt. They, too, had denied Leslie's death, and had exhausted themselves with the effort.

This technique of movement is effective with small groups or with entire classes. The physical activity and emotional response can involve all participants, regardless of reading level.

Written expression. Literature is motivation for writing. Often a teacher, when reading to the class, will stop just before an exciting part

and ask students to write an ending or the next chapter. Writing letters to characters in the book or to the author or publisher permits students to exercise imagination or to seek more information. Some students enjoy keeping journals about their reading and writing.

Students like to create their own fables, folktales, or legends. After a study of traditional literature, they write modern versions of the old tales. Since plot, character, and conflict resolution are straightforward in these forms, they are easy to replicate. Language conventions, the familiar once-upon-a-time and lived-happily-ever-after, are frequently used and will serve until students become acquainted with other conventions or, better still, until they create their own.

Poetry is the natural language of the child, but it becomes unnatural with disuse. Children should be encouraged to write poetry that is responsive to their reading. Children can write poetry with the familiar rhyming patterns or with fresh forms such as *haiku* or *cinquain* in which a set number of syllables or words in each line provides the structure and form. Another form that children enjoy is *concrete* poetry in which the lines of the poem take the shape of the object that is being written about. Books for teachers who want to help children write poetry are *Wishes, Lies and Dreams* (Koch) and *Pass the Poetry, Please* (Hopkins).

Art and music activities. Children love to draw pictures of their favorite book characters or scenes. Children work alone or together to create murals, sculptures, or displays. Such art activities permit students to recall details and action. For instance, a student might be encouraged to create a character as it was in the beginning and then as it appeared in the end of the story. As the young artist works to translate words into a new form, attention is focused on the character's behavior and upon the changes that took place. Such intense observation serves to sharpen perception and to deepen comprehension of the literature.

Music adds another dimension for responding to literature. Hearing and singing the folk tunes of the region and historical period of a particular literary character help the children become part of the story. They may create words of their own and set them to music, or even create music to accompany their poems and stories.

A natural outgrowth of classroom writing and art activities is book

making, from the simple hole-punch and yarn-tied books to dry mount press binding. The finishing steps of writing the title page and table of contents, of organizing the pages, of creating artwork for the cover—all motivate creativity. Films, cassettes, records, filmstrips, and videotapes are alternative ways to present literature and elicit a variety of response. Children can tape-record themselves reading or telling stories, make transparencies or slides of scenes, or create filmstrips with accompanying tapes to tell stories to younger children.

Literature Can Be Correlated with Other Curriculum Areas

Most of the literature-response practices presented here relate to deepening students' appreciation of literature or to developing their language skills. In addition, literature can be correlated with science, mathematics, or social studies for enhancement and enrichment of the content.

American history is illuminated by the historical fiction that deals with the issues and conflicts of the era being studied. Students studying conflicts between European settlers and Native Americans might read, for example, Janet Hickman's *Valley of the Shadow*, a novel of the Schoenbrunn settlement in Ohio, which is based on carefully researched information and accurately portrays a historical setting. Another Hickman novel, *Zoar Blue*, deals with disruptions of the Civil War on the people who live in a communal village.

Every section of the country has its early stories, many of which have been captured in fiction, historical fiction, legends, music, or tales. These, along with biographies and information books, recreate and bring to life the facts presented in textbooks.

Current world happenings also are depicted in trade books for children. An understanding of the Holocaust could begin with *The Endless Steppe: Growing Up in Siberia*, (Hautzig), followed with newspapers and primary sources of the time, then culminated with a review of textbooks and reference sources. The emotional impact of the story will intensify the facts of history and result in greater understanding.

In science, a study of ecology could be introduced with books such as *On the Forest Edge* (Lerner), *Natural Fire: Its Ecology in Forests* (Pringle) or *The Island Ponies: An Environmental Study of Their Life*

on Assateague (Ford and Keiper). A collection of information books, experiments, and fiction for readers of all levels develops these concepts of succession, community, and competition needed to understand ecological issues. Jean Craighead George in *Julie of the Wolves* and *The Wounded Wolf* portrays characters caught in clashes of ecological change and provides readers a sense of personal involvement in the issues.

Math books published in recent years have been colorful and varied. Writers are creative in explaining the metric system and in providing activities for children to learn it. The proliferation of computers and calculators has generated trade books including activities that involve statistics and probability simple enough for middle grade children to understand and use.

While all the response activities with children's books described above are appropriate, the full potential of children's literature will not be realized without a planned course of study with goals and objectives and a scope and sequence articulated through the grades. Only then can we give children the full measure of appreciation for books that have so much value for them.

Children's Books and Community Libraries

Community librarians offer many worthwhile programs for children. They conduct story hours for preschoolers and parents, plan film festivals for after school hours and Saturdays, and make seasonal displays featuring books about holiday celebrations. They involve children in book discussion groups, and they teach adults how to lead these groups.

Community libraries try to serve children's reading interests throughout the year and especially during the summer months. Summer reading programs often provide incentives to encourage girls and boys to read more. Attractive record-keeping forms are given to children on which they can list the titles of books read during the summer. Librarians also inform children about new books through displays and book talks; they give craft and drama instruction.

Libraries feature Children's Book Week, International Children's Book Day, the award winning books, and events of local interest. For

special occasions children's writers speak to children and parents and tell about their work and the process of writing.

Community librarians also work with teachers to build special classroom collections, to develop bibliographies, and to supply information on new titles. They visit schools to give book talks, to explain to students how to obtain user cards and become regular library patrons. They work with students after school to help find books needed for school assignments and to encourage individual reading interests. In university communities children's librarians work closely with teachers of children's literature and their students in order to make the resources of the public library available for their courses.

Children's book rooms in modern libraries reflect the present technological age with its televiewers and recorders and with computer-assisted accessing methods. A few communities have used their libraries to create an environment where books and reading are but one part of a kaleidoscope of activities. The presence of crafts, games, music, and equipment for large muscle movement, along with the books, reinforces the concept that literature is an integral part of everyday life. These centers create an atmosphere that encourages lifelong involvement with literature.

Children's Books and International Understanding

The books our children read cannot be exclusively American if we expect them to develop an appreciation of other world cultures. The writer of modern fairy tales was a Dane, Hans Christian Andersen. The folktales most Americans know best were told by the Brothers Grimm of Germany. Leprechauns came from Ireland, the Three Billy Goats Gruff from Norway, Anansi from Africa, and the Baba Yaga from Russia. Heidi, Pippi Longstocking, and Pinocchio are all immigrants with permanent visas. Children's literature in translation introduces children to those universal values and concerns that good literature embraces in all cultures. Fortunately, U.S. publishers have secured the English translation rights of some of the best children's books throughout the world.

Translations

Producing children's books in translation is a difficult and expensive process. The first step is identifying those foreign books that ought to be translated and published in this country. Only the exceptional, the unusual, the special should be considered. After selections have been made and rights secured, the next step is finding good translators.

A translator must have complete competence in both the original language and the language of translation, as well as skill in writing. Translations are likely to be of higher quality when the translator is changing the language into his/her first language and when he/she is thoroughly familiar with the subject matter of the book. Those simply stated requirements are deceptive. Securing the right translator for each book is a demanding task for editors.

Writing in *The Horn Book Magazine*, Maria Polushkin, a translator who is a native speaker of both Russian and English, describes some of the problems.[8] One is keeping the names of characters straight; because in the original Russian editions, names may have diminutives or other forms. Another is translating words for which there is no American concept, therefore no equivalent word. Even British, Canadian, and Australian books require translation of a sort because there are vocabulary differences and spelling conventions that can cause confusion and misunderstandings for young readers.

Despite the problems and the expense, despite the lukewarm market for many translated books, John Donovan, executive director of the Children's Book Council, insists that translated books must be published "unless American children's books are to be so parochial as to deny that the rest of the world exists."[9]

International Awards

Recognition of high quality children's books is given through various international awards. One such award is the Honor List of the International Board on Books for Young People (IBBY). Each national section of IBBY selects two books, one for writing and one for illustrations that have been published in a two-year period. The Honor List is composed of titles judged to be the best from each member country. In keeping with the IBBY objective of world understanding through children's literature, the titles are judged to be suitable for publication throughout the world. In 1978 a third category was added to the IBBY Honor List, that of translator. In Appendix A are listed the books from the U.S. that have been on the IBBY Honor List.

A U.S. award that offers international recognition is the Mildred L. Batchelder Award. Presented annually on International Children's Book Day, the citation is given to a U.S. publisher for an outstanding children's book originally published in a foreign language, in a foreign country, and subsequently published in the U.S. Books selected for this award are listed in Appendix A.

International Cooperation and Children's Books

An exciting example of international cooperation in the area of

children's books is the International Youth Library (IYL). This library was founded in 1948 in Munich, Federated Republic of Germany, through the efforts of Jella Lepman. In *A Bridge of Children's Books*, Lepman tells how the library was founded to bring a message of peace to the children of Germany, who had no responsibility for the war and who were without books and without knowledge of children of other countries.

In 1953 the IYL became associated with UNESCO and in 1969 assumed responsibilities for an international book collection that had been housed in Geneva. The basic purpose of IYL has always been to promote international collaboration and understanding by means of children's books. From the beginning there has been direct services for children, including a multilingual lending section, workshops, and other program activities. Other services provided by the library are: information to editors and publishers on what should and could be translated; a study center for researchers concerned with children's literature in languages other than their own; and book lists for public and school libraries and for preschool educators or social workers who deal with children of immigrants, or guest workers as they are called in Europe.

Conclusion

During the twentieth century the field of children's books has grown in stature and in size. Writers, illustrators, editors, and publishers in the U.S. and throughout the world have created a body of fine literature that is truly a legacy for the young. Teachers and librarians have learned ways of using these books to develop literary appreciation in children that will stay with them throughout their lives. All of us who work with children and books must build on this legacy to develop world citizens through the world of children's books.

Notes

1. Alice Dagliesh, "Children's Literature and Children's Living," *The Library Journal*, November 1934, pp. 824-828.
2. Elisabeth B. Hamilton, "On the Gold Standard," *The Library Journal*, November 1938, pp. 830-834.
3. Vernon Ives, "Teen Age: 15 to 50," *Publishers Weekly*, April 1947, pp. 2194-2197.
4. Margaret Mary Clark, "War Production and Children's Books," *The Library Journal*, June 1944, pp. 535-536.
5. Grace Allen Hogarth, "Children's Books in a World at War," *Publishers Weekly*, April 1943, pp. 1646-1648.
6. *Publishers Weekly*, March 1945, pp. 1009-1010.
7. Nancy Larrick, "The All White World of Children's Books," *Saturday Review*, 11 September 1965, pp. 63-65, 84-85.
8. Maria Polushkin, "A Few Words on Translation," *The Horn Book Magazine*, June 1974, pp. 256-262.
9. John Donovan, "Will Children's Books Survive," *Publishers Weekly*, February 1975, pp. 62-63.

Appendix A

International Board on Books for Young People Honor List (U.S. titles)

1956—*Carry On, Mr. Bowditch* by Jean Lee Latham (Houghton Mifflin)
Men, Microscopes and Living Things by Katherine Shippen (Viking)
Play With Me by Marie Hall Ets (Viking)
1958—*The House of Sixty Fathers* by Meindert DeJong (Harper & Row)
1960—*Along Came a Dog* by Meindert DeJong (Harper & Row)
The Witch of Blackbird Pond by Elizabeth George Speare (Houghton Mifflin)
1962—*Island of the Blue Dolphins* by Scott O'Dell (Houghton Mifflin)
1964—*The Bronze Bow* by Elizabeth George Speare (Houghton Mifflin)
1966—*Where The Wild Things Are* by Maurice Sendak (Harper & Row)
1968—*Valley of the Smallest* by Aileen Fisher (Crowell)
1970—*Up a Road Slowly* by Irene Hunt (Follett)
1972—*Trumpet of the Swan* by E. B. White (Harper & Row)
1974—Text: *The Headless Cupid* by Zilpha Keatley Snyder (Atheneum)
Illustration: *The Funny Little Woman* retold by Arlene Mosel, illustrated by Blair Lent (E. P. Dutton)
1976—Text: *M. C. Higgins, The Great* by Virginia Hamilton (Macmillan)
Illustration: *Dawn* Uri Shulevitz (Farrar)

1978—Text: *Tuck Everlasting* by Natalie Babbit (Farrar)
Illustration: *Hush Little Baby* illustrated by Margot Zemach (Dutton)
Translator: Sheila La Farge, *Glassblower's Children* by Maria Gripe (Delacorte/Lawrence)
1980—Text: *Ramona and Her Father* by Beverly Cleary (Morrow)
Illustration: *Noah's Ark* Peter Spier (Doubleday)
Translator: Richard & Clara Winston, *The Magic Stone* by Leonie Kooiker (William Morrow)

Mildred L. Batchelder Award

1968—*The Little Man* by Erich Kastner, translated by James Kirkup (A. A. Knopf)
1969—*Don't Take Teddy* by Babbis Friis-Baastad, translated by Lise Some McKinnon (Scribner)
1970—*Wildcat Under Glass* by Alki Zei, translated by Edward Fenton (Holt, Rinehart & Winston)
1971—*In The Land of Ur, The Discovery Of Ancient Mesopotamia* by Hans Baumann, translated by Stella Humphries (Pantheon)
1972—*Friedrich* by Hans Peter Richter, translated by Edite Kroll (Holt, Rinehart, & Winston)
1973—*Pulga* by S. R. Van Iterson, translated by Alexander & Alison Gode (William Morrow)
1974—*Petros' War* by Alki Zei, translated by Edward Fenton (E. P. Dutton)
1975—*An Old Tale Carved Out of Stone* by A. Linevski, translated by Maria Polushkin (Crown)
1976—*The Cat and Mouse Who Shared A House* by Ruth Hürlimann, translated by Anthea Bell (Walck)
1977—*The Leopard* by Cecil Bodker, translated by Gunnar Poulsen (Atheneum)
1978—No award
1979—*Konrad* by Christine Nostlinger, translated by Anthea Bell (Watts)
Rabbit Island by Jorg Steiner, translated by Ann Conrad Lammers (Harcourt, Brace, Jovanovich)

Appendix B

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